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NOTES

ASPECIAL BULLETIN.—With this issue of the BULLETIN is published a special illustrated number describing a group of sculptures by Auguste Rodin, presented by Mr. Thomas F. Ryan, together with certain pieces which have been given by the Sculptor himself. The descriptive text has been written by Joseph Breck of the Museum staff and, through the courtesy of the American publisher of the Edinburgh Review, Mr. Barr Ferree, there have been appended portions of a critical article entitled Auguste Rodin and his French Critics, which appeared in the January number of that magazine.

LECTURES TO TEACHERS.—The third lecture of the course of talks for teachers in the High Schools was given on March 29th, by Professor Stockton Axson of Princeton University, before the teachers of English. Those who were present enjoyed a rare treat, for the talk combined practical suggestiveness with a charming individuality of style.

The fourth lecture, formerly set for April 3rd, was given by Professor Oliver S. Tonks of Vassar College, before the teachers of the Classics, on May 1st at half past four.

MEMBERSHIP.—At the meeting of the Board of Trustees, held April 15th, Mr. Francis L. Leland was made a Benefactor in recognition of his recent gift, and members were elected as follows:

FELLOWS FOR LIFE

HENRY M. TILFORD V. EVERIT MACY

FELLOWSHIP MEMBERS

MRS. J. PIERPONT MORGAN, JR.
CHARLES S. BARTOW

SUSTAINING MEMBERS

MISS MARIAN VON ROTTENBURG PHELPS
MISS HARRIET T. SCHUYLER,
and 48 Annual Members.

THE LIBRARY.—The additions to the Library during the past month were one hundred and seventeen volumes as follows: by purchase, ninety-eight; by gift, nineteen.

The names of the donors are Mr. Henri Baudoin, Mr. Bryson Burroughs, Mr. F. D. Connor, Mr. Hugo Helbing, Mr. George Leland Hunter, Messrs. W. Marchant & Co., Mr. Albert H. Pitkin, and Mr. P. F. Schofield.

A collection of seven hundred and seventy-six photographs was presented by Professor D. Cady Eaton; gifts were also received from Mr. H. C. Dunham and Messrs. Tiffany & Co.

Many important works are constantly added to the Library, and those interested may learn of these additions by consulting the list which will be found on the bulletin board in the Library.

Among the photographs purchased during the past month is a collection of forty-five which reproduce the work of the late Charles Schreyvogel, who painted such spirited pictures of Indians, and of United States mounted cavalymen who did duty in the Western country in the days of Indian warfare.

The attendance during the past month was nine hundred and seven.

SAINT MATTHEW AND THE ANGEL, BY GIOVANNI GIROLAMO SAVOLDO.—Savoldo was one of the best of the lesser masters of the great time in Venice. He was born about 1480 in Brescia, and was apparently a pupil of Giovanni Bellini. Although his work shows largely the influence of his great contemporaries, in one direction at least he evidences marked originality, namely, in his study of novel effects of light. The rendering of the particular color of a certain time of day, or the glow of lamplight or firelight is his peculiar interest, and in this pursuit, which has

reached the possibilities of its development only in our own day, he precedes his rivals by many years. He was held in high esteem by his contemporaries, both Vasari and Ridolfo having given him praise, and Pietro Aretino, in a letter written in 1548, having mentioned him as one of the famous artists living in Venice, though then touching his decline. He has been comparatively ignored in later times, and to-day his fame is in but small degree proportionate to his achievements.

Saint Matthew and the Angel exemplifies the painter's curiosity in regard to effects of light and his efforts in their portrayal. It is as though he wished in it to make a sampler of his accomplishment; for lamp-light, firelight, and moonlight are shown and contrasted on this one canvas. The Saint and the Angel to whom he listens are lit by the lamp on the table in front of them. At the right through a doorway are seen several figures sitting before a fire in a courtyard open to the sky. This group resembles strangely those Netherlandish pictures of similar subjects done a full century later. At the left of the picture is a window giving a distant view of a building and figures, with the moon showing in the dark sky.

But the work awakens other interests besides these evidences of early discoveries in the domain of representation. The colors have a solemn beauty and their arrangement is original. The combination of the wine-color of the Saint's tunic with the mauve robe of the Angel and the green-blue feathers on the shank of the wing should appeal more to our lackadaisical color sense than it did to Savoldo's lusty public. The expressions of the faces, too, seem more in accord with the spirit of our own time than that of the sixteenth century. They are somewhat akin to certain heads by Rossetti or Burne-Jones and the sentiment of the picture has something of the unction and dolorousness of these artists and their fellows. B. B.

THE HARP PLAYER, BY KENYON COX, was bought by the Museum at the sale of

the paintings collected by William M. Chase, which took place last March. The picture was painted in 1888 and shows a lady wearing a red dress of the contemporary fashion, seated, playing a harp. On the wall back of her are a framed picture and some drawings or sketches. The work is conceived and carried out in



THE HARP PLAYER
BY KENYON COX

a way which shows the painter's admiration for the seventeenth century Dutch masters. The Museum owns another painting by Kenyon Cox, the Portrait of Augustus Saint-Gaudens, hanging in Gallery 20. As it happens, neither the Portrait nor The Harp Player are in the artist's characteristic vein. It is in the wall paintings he has done for our public buildings that Kenyon Cox's fine and scholarly qualities find amplest scope. B. B.